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will be succeeded by a larger one illustrating the gospel story.

Our frontispiece is a sketch design for this larger banner, which will be executed in silk applique and embroidery.

The subject is the old and ever new theme of the Madonna and Child, and, whilst we follow to a certain extent the conventional planning of the picture, we have attempted to read into the old symbols a fresher meaning.

The most ancient and the newest faiths are suggested by the emblems of the rolling heavens and the world tree, the tree of life, of growth and evolution, showing forth the sustained miracle of creation, dropping its brown leaves, spreading its green ones, and forever sending out its buds. At its base are creatures wild and tame, and the hills and sea are around.

The humble primitive folk, the pioneers of the world's progress, the hunter and farmer, as well as the shepherd of the gospel story, lay their gifts at the feet of the coming man. And the civilizations of

Asia and Africa and Europe, represented by the three wise men from the East, bring their contributions: Asia his philosophies and religions, his Bibles; Africa, who in Egypt set the type of ancient architecture and ornament, and in Morocco that of medieval times, brings his art, indicated here by the cathedral; and Europe, in the person of Julius Cæsar, presents his great conception of world citizenship.

The Madonna is the loving mother who looks to her boy to realize all that she has dreamed and failed to realize herself. All her aspirations are to be fulfilled in him. She it is who inspires the teacher with her own hope—the hope of a divine humanity. Athena-like, the teacher must supplement the child's vision with the mirror of knowledge, and arm his hand with the sword of skill for the conflict with the powers of darkness and dissolution, when he, like Osiris and Phœbus, and Michael the Archangel, must go forth to bring in at last the reign of gentleness and love, of peace on earth, good will to men.

## Speech, Oral Reading, and Dramatic Art

### Martha Fleming

The festival of the winter solstice celebrates the returning of the sun. Bound up with it are ideas of returning life, vigor, and joy. Up to this time the tide has been ebbing, now it begins to flow again. Darkness and death have been stealing on, shrouding and congealing all things. Now they begin to give way and are beaten back farther and farther by the growing strength of the sun's rays. A hope revives in us that Balder will come again. Cuchulainn awakes after his long sleep and stretches himself. Ormuzd has overcome his enemy Ahriman, Osiris is reborn; and at this season rises again the Sun of

Righteousness, The Light of the World The Day Spring, The Bright and Morning Star, The Prince of Life. Christ comes to dispel the spiritual darkness of the world.

In our Christmas celebration we shall present the mythological stories in dramatic form, bringing out their substantial identity and spiritual unity, and showing that they answer a need of the human heart for some outward expression of its desire for life more abundant and a reassurance that life ever follows death. These early myths are prophecies, the dawn before the sunrise.

The children in costume and in procession will tell the stories and explain the emblems on the banners, which are embroidered with appropriate devices—the attributes of the gods and ornaments significant of the legends. This will be followed by the angels' songs of the first Christmas, and the story of the nativity of Christ, from St. Luke, Chapter II, verses 8 to 20, inclusive, and the Christmas hymn. Then will come a masque which will embody the ideas underlying the design of the Christmas banner, the heritage of thought and skill from the past, our hopes for the future, and our faith in the divine possibilities of every child.

During the next half-hour the parents and friends will examine the gifts made by the children. These will be arranged in the different rooms throughout the building, and when we come together again it will be around the Christmas tree, to sing the Christmas songs and tell of the Christmas customs in this and other lands.

In addition to the special work demanded by preparation for the Christmas celebration, the regular work in speech and oral reading will be continued.

This month an attempt will be made to give the interpretation of literature a definite place in the children's study and to follow it up systematically. It often happens that a great piece of literature bearing directly upon the subject of study, and of interest, is too difficult for the children to read for themselves, or even under direction; so the great thought-treasury of the world remains sealed to them unless unlocked by adequate interpretation. By means of interpretation something of the rhythm and of the beauty of thought and largeness of emotion will enter into the hearts and souls of the children. A feeling for the masterpieces of literature will be created, causing the children to return to them as to a cool spring whose waters they

have once tasted. Speaking of the function of interpretation, some one has said: "You may read Hamlet or King Lear to yourself until the crack of doom and think that you understand it. Some day you hear a Booth or a Salvini speak the lines, and you have a new revelation of their beauty and significance." Dickens' *Christmas Carol* will be interpreted to the Fifth Grade. Parts will be omitted, but the story will be kept intact, and as far as the interpreter has power its beauty and spiritual truth will be presented to the children.

The following literature is suggested for the different grades as bearing closely upon their work. Some of these selections will be taken in each grade for drill.

### Literature

**First Grade:** Study of Christmas in other lands and dramatic celebration of the different Christmas festivals.

The Birth of Christ, St. Luke, Chapter II, 8 to 20, inclusive.

Poems: *The Christmas Tree*; *The Tour of St. Nicholas*; *A Visit from St. Nicholas*; *Winter-time*, by Robert Louis Stevenson.

**Second and Third Grades:** Story of the Shepherd Dog, adapted from *Far from the Madding Crowd*, by Thomas Hardy; The Birth of Christ, St. Luke, Chapter II, 8 to 20, inclusive; The Three Wise Men and The Nativity, from *Ben Hur*, by Lew Wallace; *The Little Leaf*, Beecher; Dramatization of *Wild Animals I Have Known*, Seton-Thompson.

**Fourth Grade:** In addition to the work suggested for the Second and Third Grades Dickens' *Christmas Carol* will be read to the children.

**Fifth Grade:** *A Christmas Carol*, also *The Natural Bridge in Virginia*.

**Sixth Grade:** *The Demon of the Matted Hair*, and other stories from Hindoo myths; *The Pipes at Lucknow*, Whittier; reading and dramatization from *The Jungle Book*, Kipling.

**Seventh and Eighth Grades:** Continue *Horatius at the Bridge*; Cicero's *Oration Against Catiline*; begin the study of Julius Cæsar; *The Flight of Nydia*, from *Last Days of Pompeii*, Bulwer Lytton; *One Who Lived Long*

*Long Ago*, from *Giovanni*, Mrs. Frances Hodgson Burnett.

**Tenth and Eleventh Grades:** The Iliad as a whole will be presented to these grades, partly through the teacher's interpretation. Should the conditions be favorable, the Parting of Hector and Andromache will be studied for oral reading. Scenes from Racine's *Andromache* also may be studied. This class will continue the study of *As You Like It*.

**Twelfth Grade:** In connection with the study of American History the following literature is suggested for oral reading:

*Miles Standish*, Longfellow; *Paul Revere's Ride*, Longfellow; *Grandmother's Story of Bunker Hill*, Holmes; *Ballad of Cassandra Southwick*, Whittier; *Snow Bound*, Whittier; *Extracts from Hugh Wynne*, Weir Mitchell; continuation of the study and interpretation of *Hamlet*.

In the High School and Pedagogic Class each pupil will be required to present a short poem, a scene from a drama, or a prose selection to the class, the interpretation to be the result of his own study. In addition to this the Pedagogic Class will continue the study of spoken English, making special study of the child's methods of learning to speak.

The power of speech, facility and ease in utterance, and the habit of self-expression are necessary to free thinking, to distinct and vivid images. Expression clears the mental and moral atmosphere and makes for sanity and peace. The children and students have, through their efforts at self-expression in the class-room and morning exercises, discovered their own limitations and difficulties, and are ready for drill and study that will give them more freedom and effectiveness in speech. A person defective in any of the machinery by which thought is expressed orally, no matter how beautiful his thought nor how intense his desire to communicate with others, must fail in proportion as the organs of vocal utterance are defective or badly used.

Speech is a conventional language. Each child learns the language that he hears at

his mother's knee by mere imitation. The mother tongue, whatever it may be, is what he brings to school. He has mastered its technique. If his speech is faulty, the first step in correcting it must be the hearing of correct speech; the second, the imitation of this speech. There is an accepted standard of English, the language spoken by our best educated people, and it is the aim to do away with provincialisms whether of the north, east, south, or west, and to make the speech conform to this standard. The dictionary is simply a record of the best usages, and after children are able to hear the different sounds and reproduce them the dictionary will be used as a help in pronunciation. The ear must become accustomed to correct sounds before the tongue can utter them. Professor Bell's vowel and consonant tables with key words are inserted, and after the sounds themselves have been learned from the living teacher these tables will be of great help. The vowels require the utmost precision of mold, because the slightest change in shape changes the quality of the sound. The consonants require accuracy, strength, and quickness in the use of the organs. Bad functioning of the organs often produces defective speech. A rigid jaw produces hard, set speech and an uncontrolled jaw loose, indefinite speech; an inflexible tongue, thick utterance; immobile lips, an indifferent expression; unresponsive cheeks, an inane sort of drawl. These difficulties are easily cured if there be no organic defect. There is no need that the deformity should be carried through life. Exercises for flexibility and control, difficult combinations and alliterations will be practiced until the vowels are given full value, and consonants are touched lightly and definitely. In this training we shall come into close touch with each child, and be able to help him over the difficult places.

In the following table are enumerated some of the causes of speech defects:

**Table of Speech Defects**

PREPARED BY MARTHA FLEMING

Class \_\_\_\_\_

Name \_\_\_\_\_

General Health \_\_\_\_\_

Condition of Hearing \_\_\_\_\_

Action of Jaw and  
Lips and Tongue \_\_\_\_\_

Height of Palate \_\_\_\_\_

Width of Palate \_\_\_\_\_

Do the Teeth close  
properly? Are there  
other dental irregu-  
larities? \_\_\_\_\_

Cleft in Palate \_\_\_\_\_

Muscular Action of  
Pharynx in *k, g, ng* \_\_\_\_\_

Mouth Breathing \_\_\_\_\_

Condition of Tonsils \_\_\_\_\_

Adenoid Growths \_\_\_\_\_

Width of Nostrils  
and Bridge of Nose \_\_\_\_\_

Tongue-tie. Length  
of stretched tongue  
from distal end of  
frenum to tip \_\_\_\_\_

Are *t, d* and *n* artic-  
ulated with tip of  
tongue? \_\_\_\_\_

Are there signs  
of baby talk? \_\_\_\_\_

Is there any hesita-  
tion or stammering? \_\_\_\_\_

Are there any incor-  
rect habits of speech  
that the foregoing  
do not account for? \_\_\_\_\_

Wherever a defect is noticed special study will be made of the child, and when necessary individual training will be provided. Many defects can be remedied by care and practice, while others may call for the help of the dentist or surgeon. It is especially important that the little children should not be made self-conscious and unhappy by examinations, and undue attention to defects. They must remain as unconscious of themselves and of the speech organs as when lisping their first words at their mother's knee.

The function of speech is to communicate with others, to arouse thought by means of the spoken word. Under this impulse, which is the real oratorical impulse, little children speak out. They speak for a purpose. But in the artificial environment of the school-room the power is very soon lost. Even in ordinary conversation outside of the school-room sounds and syllables are slurred or run together in a manner which becomes utterly unintelligible a few feet away. Such mumbling is in most cases the result of inattention and neglect.

From the beginning the children should be trained to speak out, to give to the whole room what they have. They should be made to feel in every recitation that it is of interest not to the teacher alone, but to the whole room, and that it must be given to all. This does not mean that the voice should be strained by loud speaking. Clearness and distinctness of utterance and concentration and intensity of tone will carry the voice where loud and big sounding tone utterly fails. The simple habit of recognizing the rights of others, and of facing and addressing those to whom they speak, will go a long way toward bringing about distinct utterance. Children should learn to talk to others before they are asked to read orally.

## BELL'S TABLES

## VOWELS

1, eel.	14, pool.
2, ill.	13, pull.
3-1, ale.	12-14, pole.
4, ell.	11, Paul.
5, shall.	10, on, doll.
6, earl; 7, ask; 8, art;	9, up.
8-1, isle; 8-14, owl;	11-1, oil.
y 14, you.	

## CONSONANTS

## BREATH. VOICE. NASAL VOICE.

Lips . . . . .	{	<i>p</i> ,	<i>b</i> ,	<i>m</i> .
		<i>wh</i> ,	<i>w</i> .	
		<i>f</i> ,	<i>v</i> .	
Point of tongue . .	{	<i>t</i> ,	<i>d</i> ,	<i>n</i> .
		<i>s</i> ,	<i>z</i> .	
		<i>th</i> <sup>2</sup> ,	<i>th</i> <sup>1</sup> .	
		<i>r</i> <sup>2</sup> ,	<i>r</i> <sup>1</sup> .	
		<i>l</i> <sup>2</sup> ,	<i>l</i> <sup>1</sup> .	
Top of tongue . .	{	<i>sh</i> ,	<i>zh</i> .	
		<i>y</i> <sup>2</sup> ,	<i>y</i> <sup>1</sup> .	
Back of tongue . .	{	<i>k</i> ,	<i>g</i> ,	<i>ng</i> .
		<i>h</i> ,	glide <i>r</i> (- <i>r</i> ).	

## CONSONANT COMBINATIONS

<i>j</i> or soft <i>g</i> . . . . .	<i>d</i> , <i>zh</i> .
Long <i>u</i> . . . . .	<i>y</i> <sup>14</sup> .
<i>ch</i> . . . . .	<i>t</i> , <i>sh</i> ; <i>sh</i> , <i>k</i> .
<i>qu</i> . . . . .	<i>kw</i> .
<i>ph</i> . . . . .	<i>f</i> .

<i>x</i> . . .	{	<i>z</i> .	<i>c</i> . .	{	<i>s</i> .
		<i>gz</i> .			<i>k</i> .
		<i>ksh</i> .			<i>z</i> .
		<i>ks</i> .			<i>sh</i> .

## Use of Bell's Vowel Table with Webster's Dictionary

<i>a</i> , long, as in <i>ale</i> , <i>fāte</i> , <i>chā</i> mb <u>er</u> , <i>grāy</i> = 3-1.	
<i>ă</i> , short, as in <i>ădd</i> , <i>făt</i> , <i>hăve</i> , <i>răndom</i> = 5.	
<i>ē</i> , long, as in <i>ēve</i> , <i>mēat</i> , <i>pēace</i> , <i>sēizure</i> = 1.	
<i>ě</i> , short, as in <i>ěnd</i> , <i>mět</i> , <i>chěck</i> , <i>lěopard</i> = 4.	
<i>I</i> , long, as in <i>Ice</i> , <i>fine</i> , <i>mīre</i> , <i>thrīve</i> = 8-1.	
<i>Ī</i> , short, as in <i>Īll</i> , <i>fĪn</i> , <i>admĪt</i> , <i>trĪbute</i> = 2.	
<i>ō</i> , long, as in <i>ōld</i> , <i>nōte</i> , <i>lōaf</i> , <i>depōse</i> = 12-14.	
<i>ŏ</i> , short, as in <i>ōdd</i> , <i>nŏt</i> , <i>tŏrrid</i> , <i>resŏlve</i> = 10.	
<i>ū</i> , long, as in <i>ūse</i> , <i>tūbe</i> , <i>lūte</i> , <i>feūdal</i> = y14.	
<i>ŭ</i> , short, as in <i>ŭs</i> , <i>tŭb</i> , <i>bŭt</i> , <i>stŭdy</i> = 9.	

*y*, long, as in *fly*, *style*, *sky*, *edify* = 8-1.  
*ȳ*, short, as in *cȳst*, *nȳmph*, *lȳric*, *abȳss* = 2.

## OCCASIONAL SOUNDS. 1.

*â*, as in *âir*, *shâre*, *pâir*, *beâr* = 4.  
*ä*, Italian, as in *ärm*, *fäther*, *fär*, *pälm* = 8.  
*å*, as in *åsk*, *gråss*, *dånce*, *brå* *n*ch = 7.  
*ā*, broad, as in *āll*, *tālk*, *hāul*, *swārm* = 11.  
*a*, like short o, as in *whāt*, *wānder*, *wāllow* = 10.

*ê*, like *â*, as in *êre*, *thêre*, *hêir*, *whêre* = 4.  
*e*, like long a, as in *eight*, *prey*, *obey* = 3-1.  
*ē*, as in *ērmine*, *vēрге*, *prēfer* = 6.  
*ī*, like long e, as in *pīque*, *machīne*, *polīce* = 1.  
*ĭ*, like *ē*, as in *ĭrksome*, *vĭrgĭn*, *thĭrsty* = 6.  
*ó*, like short u, as in *óther*, *dóne*, *són*, *wón* = 9.  
*o*, like long oo, as in *prōve*, *dō*, *mōve*, *tōmb* = 14.  
*o*, like short oo, as in *bōsom*, *wōlf*, *wōman* = 13.  
*ô*, like broad a, as in *ôrder*, *fôrm*, *stôrk* = 11.  
*œ*, as in *mœon*, *fœod*, *bœoty* = 14.  
*ö*, as in *wööl*, *fööt*, *gööd* = 13.

## OCCASIONAL SOUNDS. 2.

*u*, preceded by *r*, as in *rude*, *rumor*, *ru* *ral* = 14.  
*ū*, like short oo, as in *bull*, *put*, *push*, *pull* = 13.  
*û*, as in *ûrge*, *bûrn*, *fûrl*, *concûr* = 6.  
*e*, *i*, *o* (Italic) mark a letter as silent. *Fallen*, *token*, *cousĭn*, *mason*.

## REGULAR DIPHTHONGAL SOUNDS.

*oi*, or *oy* (unmarked), as in *oil*, *join*, *moist*, *oyster*, *toy* = 11-1.  
*ou*, or *ow* (unmarked), as in *out*, *hound*, *owl*, *vowel* = 8-14.

## CONSONANTS.

*ç*, soft, like *s* sharp, as in *çede*, *çite*, *mercçy*, *acçept* = *s*.  
*ç*, hard, like *k*, as in *eall*, *eoneur*, *suecess* = *k*.  
*ch* (unmarked), as in *child*, *much*, *touching* = *t*, *sh*.  
*çh*, soft, like *sh*, as in *çaise*, *marchĭoness*, *maçhine* = *sh*.

eh, hard, like k, as in echorus, epoeh, distieh = k.	th, flat or vocal, as in thine, smooth, wither = th'.
ġ, hard, as in ġet, tiġer, beġin, foġgy = g.	ng (unmarked), as in sing, singer, single = ng.
ġ, soft, like j, as in ġem, engine, elegy, suggest = d, zh.	n, as in linger, link, uncle = n.
s, sharp (unmarked), as in same, yes, dense, rest = s.	x, like gz, as in exist, example, auxiliary = gz.
ş, soft, or vocal, like z, as in haş, amuş, prison, reside = z.	ph, like f (unmarked), as in phantom, sylph, philosophy = f.
th, sharp (unmarked), as in thing, breath, sympathy = th <sup>2</sup> .	qu, like kw (unmarked), as in queen, conquest, inquiry = kw.
	wh, like hw (unmarked), as in what, when, while = wh.

## Music

Helen Goodrich

Bertha Payne

The principle of working out continually through the interest of the song has been illustrated in the notation work during the past month. Drill on this point has sprung out of the rote-singing in the first five grades. The very inadequate conception of intervals in these grades led to an attempt at pointing out approximately with the hand the distances up and down, while singing; then in the first grade, to a quick placing of marks on the board with the side of a piece of chalk an inch long, following the direction and distances of the intervals up and down, in the rhythmic movement of the song. This proving still too indefinite (as shown by the results when the children were required to make the steps themselves), the staff was resorted to, with success. The more logical and exact children were aided perceptibly by the definite relations brought out on the staff. The names of the clef, and the meaning of the time-signature and bars, were asked for by the children, and these were explained to them. They will be mentioned every time there is an opportunity, until the children are familiar

with them as with other new words. They will also be written upon the board.

The Second and Third Grades found much fun in one of the simplest songs in the Primer, and sang it very dramatically. One day the tune was upon the board when the lesson began. The children noticed it, and the teacher pointed to the notes, one after another, in the rhythm of the song. The children recognized it with great glee, one after another, and each one pointed it out, keeping the rhythm perfectly. Thus the time was made more definite, and with the same effort, some familiarity with the staff was acquired.

These instances are given in detail to show the general direction which the work has taken in the matter of gaining technical knowledge. Whatever is necessary in points of technique will be arrived at through the need of the moment, the need of preparing the song to please some one else, to make one's self intelligible, to render the song as beautifully as possible, if for nothing else, for the mere fun of giving a riddle to some one else. Looking toward these ends, also, the songs capable